EXHIBITS

1816 Georgetown: Building the Modern House

Tudor Place Historic House and Garden, Washington, DC. Curators: Melinda Linderer and Chris Wilson

April 9, 2003–December 31, 2004

1816 Georgetown: Building the Modern House both commemorates the 200th anniversary of Tudor Place, a historic house in Georgetown, and explores why Martha Custis Peter and Thomas Peter chose the location and style of their early 19th-century home in the new federal district. The clever title nicely encapsulates the notion that even the antique was once contemporary. In 1816, the architecture style now known as neoclassicism was "just considered modern." This idea serves to remove the patina of nostalgia from the historic house to reveal a more engaging cultural dimension.

The marriage of Martha Custis and Thomas Peter in 1795 merged two prominent families. Martha was the granddaughter of Martha Washington and step-granddaughter of George Washington, and Thomas was the son of Robert Peter, the first mayor of Georgetown and one of the original landowners who ceded land for the creation of the federal city in the 1790s. In 1799, the couple purchased land in Georgetown Heights and hired preeminent architect William Thornton to design their home. Through a series of designs executed between 1808 and 1813, Thornton engaged the Peters in a dialogue before deciding on the neo-classical design, marked by geometric forms and "austere, unadorned surfaces." Design elements from the ancient republics of Greece and Rome were considered appropriate for the new republic.

The attractive exhibit, incorporating decorative arts, manuscript materials, household goods, prints, engravings, and photographs culled from the extensive Tudor Place collections and on loan from other institutions evokes the Peters' elite social status and their life at Tudor Place. We learn that the Peters purchased 8 1/2 acres in the most desirable suburban area of Georgetown Heights, just north of the port and commercial center, upon receiving an $8,000 inheritance from George Washington's estate. One of the exhibit's richest primary sources is an 1848 guide to Washington, which describes Georgetown Heights as "lofty eminences" along which "gentlemen of wealth have built their dwellings, and cultivated beautiful and extensive gardens." Tudor Place's gardens remain a central element of a visit to the site.

The Peters' wealth and prominence is evident everywhere in the exhibit's material culture, from the French tureen and sauceboat given by Washington to his step-granddaughter to a blue glass fingerbowl that belonged to Martha Washington. As executor of Martha Washington's estate upon her death in 1802, Peter arranged a private sale for friends and family before the public auction. Included in the exhibit is a list in Peter's hand of the items that he and his wife purchased at the sale.

As the exhibit explains, the Peters' inherited wealth and status made a stylish home a necessity. Built with entertaining in mind, Tudor Place centers around public spaces: a saloon flanked by a formal drawing room and the parlor/dining room. Maintaining the large home and entertaining required help; the "help" that ran this and many other houses in the capital was the enslaved labor of African Americans. By 1820, as the exhibit notes, the Peters owned 14 enslaved persons—6 adults and 8 children—some bequeathed by Martha Washington in her will.

In its emphasis on social and cultural history, *1816 Georgetown* is a welcome complement to the interpretation provided on the house tour, which concentrates largely, although not exclusively, on genealogy and decorative arts. The exhibit serves as a basic introduction to the meaning of architectural style. However, in attempting to present

sizeable ideas (according to a press release, "the social, economic, and political climate of the early 19th century") in a small installation (the gallery is 400 square feet), the exhibit is necessarily limited in scope. Given that the visitor stands in Tudor Place, the curator might have skirted space limitations by directing visitors to labeled architectural elements in the house.

For those interested in Washington, DC, history or fine arts of the era, several artifacts are noteworthy: a rarely exhibited 1795 portrait miniature of George Washington by Walter Robertson of Philadelphia, Thomas Peter's flute, and a Charles Bird King portrait of William Thornton (circa 1810-1820). My favorite object in the exhibit is an edition of the 1792 Andrew Ellicott map of the plan for Washington, published in Philadelphia by Thackara and Vallance and based on L'Enfant's design. Printed in sections and pasted on sheets of linen, this map was easily portable and able to stand up to multiple foldings—ideal for its use in real estate sales. Like the notion of the "modern" 1816 home, this map reminds visitors of the early decades of the developing national capital city and the prevailing aspirations for the new republic.

Laura Burd Schiavo
The City Museum of Washington, DC

Bittersweet: Japanese American Legacy and Resilience

Los Altos History Museum, Los Altos, CA.
Curators: Allyn Feldman and Toshiko Furuichi Kawamoto

August 14-November 22, 2003.

Increasingly during the past several years, cultural historians have revisited the issues surrounding the U.S. Government's internment of Japanese Americans during World War II. A recent spate of museum exhibits testifies to this renewed interest. As home to a sizable Japanese-American community both during the internment period of 1942-1945 as well as today, California leads the way in exhibits dealing with the subject.

The Los Altos History Museum takes a unique approach in its exhibit, *Bittersweet: Japanese American Legacy and Resilience*. Curated and developed by collections and exhibits manager Allyn Feldman and consultant Toshiko Furuichi Kawamoto, the exhibit chronicles the story of the internment through the perspective of several local Japanese-American families. This personal approach reduces the large, somewhat complex topic to a more accessible story. Including the periods prior to internment and following the return of the evacuees to society at the end of World War II extends the exhibit storyline and places the Japanese-American internment in context.

The first Japanese immigrants settled in the Los Altos area at the end of the 19th century. Working primarily as farmers, the Japanese families became part of the larger agricultural movement in the Santa Clara Valley. During the valley's rapid agricultural growth between 1879 and 1909, the cultivation of fruits and vegetables jumped from 4 percent to 50 percent of all crops grown in California. The exhibit illustrates the industriousness of the Japanese community at this time and effectively personalizes their experiences through photographs and a discussion of family life.

The signing of Executive Order 9066 on February 19, 1942, shattered this seemingly idyllic life, setting in motion the relocation of people of Japanese ancestry, American citizens and noncitizens alike. The exhibit interprets the implementation of the order by focusing on personal experiences recorded by families during relocation, internment, and return.

The internment section of the exhibit looks solely at the Heart Mountain Relocation Center in

Wyoming where all of the Los Altos evacuees were sent. The photographs bring the conditions at Heart Mountain to life. In particular, an enormous photographic panel serving as the backdrop for the section shows the camp barracks with a snow-covered Heart Mountain looming in the background, evoking the isolation and bleakness of the barren landscape. Hansel Mieth and Otto Hagel, two *Life Magazine* photographers assigned to document life at Heart Mountain, took most of the photographs on exhibit.

The internment section of the exhibit is the same dimensions as an average barrack "unit"—approximately 16 by 20 feet—complete with a cot and a trunk. This design forces visitors to confront the reality of the confinement of a family and invites viewers to linger in the restricted space and "experience" internment.

The return of the evacuees to Los Altos was not a seamless transition because many local residents were hesitant to welcome their Japanese neighbors back. But, through perseverance and resilience, the returnees confirmed their national allegiance to a skeptical public and adjusted their skills to the changing world. During the postwar period, the Santa Clara Valley's agricultural economy became more diversified. Several exhibit panels discuss Los Altos Japanese-American families and individuals whose businesses range from jewelry stores to landscaping services.

Although the subject of Japanese internment during World War II has reemerged as a popular topic within the California cultural community, *Bittersweet: Japanese American Legacy and Resilience* succeeds in distinguishing itself through its special handling of the topic. By focusing on internment and its consequences on a specific community, the subject is rendered more personal to the audience. The U.S. Government's internment of thousands of Japanese during World War II remains one of the darkest periods in modern American history, but this exhibit manages to send the visitor home with a positive message. Modern images of Japanese families in this region of northern California illustrate the families' resilience in confronting racism and prejudice, and their commitment to creating opportunities for future generations.

Dwyer Brown
San Francisco, CA

Taste of the Table: Ceramics in Early Maryland

The Homewood House Museum, Johns Hopkins University, Baltimore, MD. Curator: Diana Edwards

September 4–November 30, 2003

The Homewood House Museum is on the campus of the Johns Hopkins University in Baltimore and was a wedding present in 1801 from the wealthy Charles Carroll of Carrollton to his son, Charles Carroll, Jr. The museum is an appropriate venue for the exhibit, *Taste of the Table: Ceramics in Early Maryland*, that features ceramics from the 1720s to the 1830s, when Baltimore was at its height as a leading cultural and urban center. *Taste of the Table* is one in a series of special exhibits reflecting on the cosmopolitan lifestyle of Homewood House's occupants.

The historic residence is considered to be one of the "finest surviving examples of federal period architecture," and today's visitors are transported to the early 19th century. From the luxury furnishings in the various rooms to the well-polished metal wares, there is an aura of formality and domesticity, necessary attributes for the exhibit.

The exhibit's historical and narrative arc follows the privileged diners in the Maryland area, such as the Carrolls, the Calverts, and the Stones, first families of the new nation. The exhibit covers a range of availability, technology, and craftsmanship, from

These ceramics from the Taste of the Table *exhibit illustrate the kinds of fine porcelain used in Baltimore, MD, from the 1720s to the 1830s when the city was at its height as a leading urban center. (Courtesy of the Homewood House Museum)*

formal tea service to water pitchers, from stoneware to porcelains. The earliest works exhibited are low-fired ceramic pieces, such as the partially reconstructed English imported delftware plate with a crude image of a mermaid, dating from 1720-1725. This type of object was commonly found on the waters' edge in establishments like Rumney's Tavern in London Town.

Some early 19th-century objects represent the competing interests of ornament and function. The English porcelain dessert service of Alexander Brown, with gilt lace and the family crest of a feline paw hovering over a ring of olive leaves and pawing a severed human hand, is contrasted by the splendid golden earth tones of a higher quality Chinese vase, elegantly depicting a landscape. Later, mass-produced imports were intended to meet the demand for durable and inexpensive wares.

To place the ceramics in context of the colonial and postcolonial society and economy requires a discussion of inventories, both probate and unregistered, to understand the underlying cost of the prized possessions. Although Maryland had a fair amount of trade in various goods, none was as lucrative or unpredictable as tobacco. Enslaved labor working tobacco fields produced the means for acquiring these luxury items. The tour guide pointed out a favorite Chinese porcelain, decorated with crenate edging and an extravagantly painted likeness of the cash crop, an object that particularly symbolizes the growing wealth in 18th-century Maryland. Nearby are large creamware jugs that Carroll descendants claim were used to serve cider to the servants in the fields of the Carroll estates.

Taste of the Table demonstrates the ongoing interest in ceramics and the economy and culture that supported their acquisition. Although the exhibit brochure provides more detailed discussions on the objects and their context, the exhibit text could have benefited from more description of pieces such as the delightful French biscuit porcelain set of figures representing gods and goddesses on the dining room table. As evocative as the ceramics are, the exhibit's poor lighting make viewing the pieces difficult. And some objects and their labels are placed too low to read or too high to view their details.

Upon exiting the exhibit and a tour of the house, I felt that I had learned so much, yet wanted to know more. A quote from Robert Hunter came to mind: "Archeology often provides more questions than answers." A number of subplots are hinted but not addressed. The bricks that comprise the major building material are a form of ceramics as well. Who fired the clay and assembled the red brick house? For this exhibit, the envelope of the home provides the perfect context for broader interpretation.

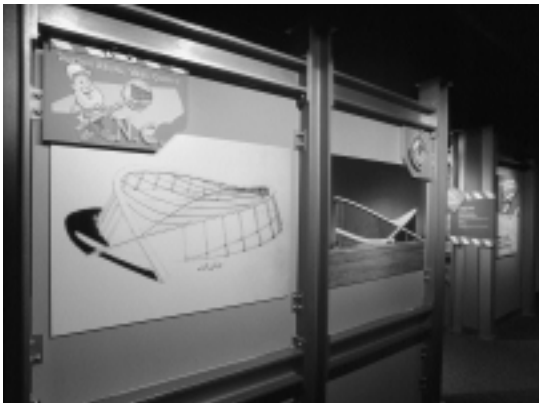
Douglas A. Williams
Morgan State University

Man Made Marvels

The North Carolina Museum of History, Raleigh, NC. Exhibit team: Martha Tracy, leader; Jim Cowels, designer; Christopher Graham, curator; Darryl Ketcham, graphic designer; and Wesie Sprunt, registrar

March 2002-September 2005

Traditional museums face a brave new world in the 21st century. Fighting the instant virtual gratification



The display panels show a drawing and photograph of the J.S. Dorton Arena in Raleigh, NC. In 1957, the American Institute of Architects considered the arena one of the ten most significant "buildings of the future" in the United States. (Courtesy of North Carolina Museum of History)

The curators use draftsman's tools and blueprints to explain the work that goes into creating a building such as the Dorton Arena. Steel detailing and construction-site signage appeal to the museum's younger audience. (Courtesy of North Carolina Museum of History)

of the information superhighway and the attention span of a sound bite culture, museums must come to terms with new audiences and new exhibit formats. Occasionally this means delving into topics not usually associated with a particular type of museum. The North Carolina Museum of History has taken up this challenge. In 2002, the museum opened *Man Made Marvels*, an exhibit unlike any previous at the institution. With the statement that "math+science=history," the museum "departed from the traditional historical narrative…to demonstrate how civil engineering has helped shape our state."

Man Made Marvels is a unique exhibit for several reasons. First, the idea came from members of the North Carolina chapter of the American Society of Civil Engineers. Second, a group of eighth-grade students from an area charter school were consulted about aspects of the proposed exhibit during the design phase. Finally, the exhibit features ambitious interactive elements.

The exhibit team took care to choose four principal examples of engineering accomplishments in three geographical regions of the state. The mountainous western portion of North Carolina is represented by two marvels, the Fontana Dam (1941-1945) and the Lynn Cove Viaduct (1978-1983); the central piedmont area by the J.S. Dorton Arena (1951-52) on the North Carolina State Fairgrounds in Raleigh; and the coastal region with the relocation and preservation of the 1870 Hatteras Lighthouse (1999).

Hard-Hat Harry and other cartoon characters guide visitors through *Man Made Marvels*, introducing the four featured structures. The exhibit text explains the engineering concepts that undergird the construction of the structures. Accompanying each of the principal examples are drawings or models, as well as interactive elements that help to interpret basic engineering principles.

To explain the principles of dam construction, for example, a Fontana Dam model fills with real water. Visitors are asked to select which of three retaining wall shapes will restrain the water. Choose either of the incorrect shapes and the dam drains rapidly, accompanied by the sound of rushing water. For the relocation of the Hatteras Lighthouse, visitors use a hand crank to move a miniature girder and the surrounding sand under the structure, which is viewed through a Plexiglas-covered cross-section.

There is much to recommend *Man Made Marvels*. The overall design is innovative, and the cartoon

An ingenius construction in steel, glass, and concrete, J.S. Dorton Arena represents one of several engineering marvels in North Carolina featured in the Man Made Marvels *exhibit. (Courtesy of JoAnn Sieburg)*

characters are an appealing and effective means of presenting complex engineering concepts. The large-scale color activity guide, entitled "Movin' & Shapin'," is an excellent aid to further understanding these design marvels. Most importantly, the exhibit engages middle-school children, challenges them to think about the man-made world around them, and hopefully inspires a few to consider careers as engineers.

The exhibit falls short in one main area, however. Despite being mounted in the North Carolina Museum of History, there is a surprising lack of historical context for these engineering marvels. This is particularly unfortunate as each of the examples chosen are so closely linked to major aspects of North Carolina's social and economic development.

As an example, there is scant historical context for the J.S. Dorton Arena, named by the American Institute of Architects in 1957 as one of the ten most significant "buildings of the future" in the United States. Built as a livestock-judging pavilion for the annual state fair, the design was conceived by internationally known architect Matthew Nowicki, then on the faculty of the School of Design at North Carolina State University. Nowicki designed Poland's Pavilion for the 1939 World's Fair and was on the team of architects that designed the United Nations complex in New York. Nowicki died tragically while the design for the arena was still on the drawing board, and the project was completed by another North Carolina architect, William Henley Deitrick. The arena's innovative tensile steel-supported roof served as inspiration for other landmark buildings of the era, including Eero Saarinen's TWA terminal in New York and the Houston Astrodome. Strangely, the exhibit does not mention the structure's importance as an architectural landmark. As a result, the exhibit is not as engaging to an adult audience as it could be.

Man Made Marvels is an excellent exhibit that shows how museums can reach beyond traditional parameters to engage new topics and audiences. Preservationists will be intrigued. The approach is fresh and creative, and helps to bring the North Carolina Museum of History into the 21st century.

Kenneth Joel Zogry
University of North Carolina at Chapel Hill

The Henry Hall of the American Indian

Schiele Museum of Natural History and Planetarium, Gastonia, NC. Curators: Steve Watts, Missy Turney, Ann Tippitt, and Alan May

Permanent exhibit

Since the Schiele Museum of Natural History was established in 1961, it has been a steward of Native American material culture. Founders Bud and Lilly Schiele donated agricultural tools, jewelry, and other items from Native groups across the country to form the basis of the museum's collections. During the late 1970s to late 1980s, the Schiele Museum, located in Gastonia, North Carolina, sponsored southeastern Native American heritage festivals. Currently, the museum conducts ethnographic research with the local Catawba tribe as a part of its ongoing relationship with the Native American community. Residing

Two visitors use the interactive touch screens to access information on Southeast American Indian culture. (Courtesy of the Schiele Museum of Natural History)

A diorama of a Tlingit plank house is located in the center of the photograph, and to the right is an artifact display, both from the Northeast exhibit area.(Courtesy of the Schiele Museum of Natural History)

in 1,600 square feet of gallery space within the museum, the Henry Hall of the American Indian builds on the Schiele Museum's commitment to Native American cultural heritage.

Named for James Henry, the son of long-time patron, Mrs. Dougie Henry, the Henry Hall of the American Indian provides a glimpse of the diversity of Native American cultures. The curators chose to focus on two cultures from each of the five major sections of North America: Southeast (Cherokee and Calusa); Northeast (Seneca and Adawa); Southwest (Hopi and Apache); Plains (Lakota and Hidatsa); and Far West (Tlingit and Paiute). Artifacts displayed throughout the exhibit represent other Native cultures as well.

Opened in 2001, the Henry Hall distinguishes itself from traditional American Indian ethnographic exhibits because it presents Native American perspectives. Contact with explorers and traders, who provided the earliest historical reports on Native Americans, had an impact on those cultures. The Henry Hall exhibit illuminates these facts, but also addresses a more fundamental issue. Native American views of nature and society differ from views of their European and American counterparts. Those differences are not due solely to technology, but are based on different worldviews and, therefore, yield different historical messages. To address these issues, a Native American Advisory Committee helped the museum to develop mutually acceptable policies and procedures for collections, exhibitions, and programs.

The Henry Hall features objects that illustrate Native cultures' unique and ongoing economic, social, and spiritual connections with the land and water. Artifacts, architectural models, and dioramas illustrate the diversity of lifeways of Native Americans throughout the country. The exhibit demonstrates to visitors that in every ecological region of the continent, American Indians developed different and dynamic cultural technologies and these changed in response to social and environmental change. Items such as Tlingit bentwood boxes, on loan from of the Alaska State Museum, and eastern Cherokee baskets from the museum's ethnographic collections provide two examples.

Tlingit artisans created bentwood boxes using the centuries-old technique of bending cedar planks with steam and relief cuts and sewing the ends together to create the four sides of the box. A top and bottom are fashioned to finish the box. They range in size from one quart to 50 gallons, were used to transport foodstuffs or luxury items, and provide storage. Artisans painted some with sacred symbols to protect the contents. The tradition has been revived among northwestern Native Americans, who are connected through the practice of their craft with their ancestors.

Similarly, the Cherokee basketry tradition dates back more than 500 years. The Cherokee baskets are woven of rivercane, white oak, and hickory bark. The baskets were used to store household items, hold fishing and hunting supplies, and gather foodstuffs, and were frequently traded with the surrounding settler community. They vary in size and style, from small "market" baskets to double-walled "coffin" varieties, and are dyed with pigments from indigenous plants. The tradition adapted new materials as it traveled with the Cherokee from the southeastern states on the Trail of Tears to Oklahoma. The two examples on exhibit illustrate how ecology and geography created distinct artisan traditions to address similar needs.

Other exhibited objects include an Algonquian style birchbark canoe, Hopi jewelry, Calusa tools on loan from the Florida State Museum, and Arikara Indian pottery on loan from the Carnegie Museum of Natural History. Dioramas or scale miniatures depicting Native community life place objects within the context of their environments. In addition to traditional curatorial presentations, each regional exhibit module contains Encounter Panels that provide interactive touch screens with video presentations on Native American language and music.

Visitors will leave the Schiele Museum's Henry Hall of the American Indian with an increased knowledge and appreciation of the people and the diverse societies that shaped our nation's past. Because the exhibit is not artifact-heavy, the exhibits do not divert attention to objects rather than the people who made them. Preservation professionals will find a wealth of ethnographic material regarding Native Americans in the Henry Hall, making it a worthy addition to the Schiele Museum.

Jefferson Chapman
University of Tennessee

WEBSITES

ICCROM: International Centre for the Study of Preservation and Restoration of Cultural Property
http://www.iccrom.org

ICCROM; accessed January 8 and 13, 2004.

Established in Rome, Italy, in 1959, the International Centre for the Study of Preservation and Restoration of Cultural Property (ICCROM) was formed to promote the conservation of all types of cultural heritage, both moveable and immovable, and is one of the few organizations of its type with a worldwide mandate. An intergovernmental organization, 100 member states support ICCROM. The Secretary of State is the official United States representative to ICCROM.

The ICCROM website offers two major services to online users: technical publications and training announcements. The first is a comprehensive online catalog. Although text heavy, it allows for fast downloading of papers in its archives on a range of heritage preservation subjects. The online catalog is extensive and supplemented by links to reference materials at other heritage organizations. It covers topics such as brick, clay, stone, as well as authenticity, theory, and history.

The website allows quick access to information about ICCROM's training programs, such as Project Terra, which addresses the conservation of earthen architectural materials and practices. ICCROM courses are impressive in their breadth and complexity—from heritage planning and policy, to the history of craft traditions, to conservation techniques for textiles, paint, or stonework. ICCROM's website also serves as a center for information on conferences in its member states, such as a conference on ancient sites on the Silk Road in Duhuang, China, and the International Rock Art Congress in Agra, India.

The website highlights ICCROM's efforts to train and expand the pool of heritage professionals in

developing nations. In North African countries for example, ICCROM provides workshops and symposia on multiple disciplines. The website describes the organization's efforts to form a network for indigenous professionals to help them care for their cultural heritage.

With so much to offer, there are some drawbacks. Centralizing large quantities of information through a single entry portal appears to be problematic in maintaining current information on all of the pages. For the programs offered in North Africa, there are direct links to websites developed by organizations in these countries. However, for courses in the United States and United Kingdom, there are brief and incomplete contact information and course listings. Of the seven references reviewed, the most current listing was 2002.

ICCROM's website is a valuable resource of information that is unavailable elsewhere and provides a central access point for programs and professionals in many countries.

Michael Hill
Shaw Eco-Village

The Ethnography of Lewis and Clark: Native American Objects and the American Quest for Commerce and Science
http://www.peabody.harvard.edu/Lewis_and_Clark

The Peabody Museum of Archaeology and Ethnology, Harvard University; accessed May 29, 2003, and January 13, 2004.

2004 marks the bicentennial commemoration of the westward journey of Meriwether Lewis, William Clark, and the members of the Corps of North West Discovery. To commemorate this event, Harvard University's Peabody Museum offers an online ethnographic account of the Lewis and Clark expedition. *The Ethnography of Lewis and Clark: Native American Objects and the American Quest for Commerce and Science* website focuses extensively on material artifacts gathered during the journey and provides a "valuable lens through which to investigate the history of early ethnographic collecting, display, and museum building in the United States." It complements the Peabody's exhibit, *From Nation to Nation: Examining Lewis and Clark's Indian Collection*.

The website presents comprehensive documentation of the expedition from its origins in 1803 to the 2004 commemoration. Co-authored by Rubie S. Watson and Castle McLaughlin, the site's Introduction provides a concise summary of the expedition's mission and a brief historiography of the journey itself. It also provides insights into methodological resources, such as field journals, vocabulary lists, direct observations, direct questioning, and illustrations. In addition, the Introduction highlights material artifacts, such as hide clothing, woven hats, bows, and arrows; and the wealth of cultural traditions investigated during the expedition, such as technology, tribal political organization, ceremonial smoking, food preparation, economic organization, and gender roles.

The Objects section is exceptional in its rich details and presentation. Twelve items from the Peabody's Lewis and Clark collection are featured, each with at least one image and a short narrative. Each narrative frames the featured object by describing its origins and cultural significance. The narratives address cultural practices such as gift exchanges, flood plain horticulture, and military battles. Detailed views of the objects allow for a greater appreciation of the objects' rich colors and textures. Quotes and illustrations from the expedition's field journals provide contemporary ethnographic data.

The site's Map section helps the viewer visualize the routes between Missouri and Washington. The Resources section provides links to other sites on

Lewis and Clark, such as films, the Lewis and Clark National Historic Trail, and a list of suggested reading and references.

The Lewis and Clark Expedition website is easy to navigate and user-friendly. It offers high-quality, high-resolution images for many of the objects featured at a click of the mouse. The site's technical accessibility and straight-forward language appeals to a broad audience—from travelers wishing to learn more about the expedition's route to students and their parents, educators, scholars, and cultural preservationists.

Lewis and Clark presented the ethnographic objects collected either directly to President Thomas Jefferson, who authorized the expedition, or to the Charles Wilson Peale Museum in Philadelphia, which is the oldest public museum in the United States and was the national repository prior to the establishment of the Smithsonian Institution in 1846. Jefferson exhibited some his objects in his "Indian Hall" at Monticello and transferred others to the Peale Museum. Upon Jefferson's death, the rest of his items were sent to the Peale. By 1899, 1,400 of these valuable ethnographic resources made their way from the Peale Museum to the Peabody Museum.

Through a creative and scholarly blending of text and visual representations, the website provides insight into an awe-inspiring expedition to the northwestern United States.

Tracy R. Rone
Emory University

National Association for Interpretation
http://www.interpnet.org

National Association for Interpretation; accessed December 12, 2003.

Uniformed rangers and costumed guides are some of the most visible representatives of the interpretation profession, working at state and national parks, house museums, and outdoor museums throughout the country. Other members of this profession provide guided tours at museums, libraries, and archives. They stand at the frontline of the public's desire to learn more about the history of significant places.

The National Association for Interpretation (NAI) is dedicated to advancing heritage interpretation, with an emphasis on professional development and certification. Operating from its headquarters adjacent to Colorado State University in Fort Collins, Colorado, the association serves approximately 4,500 members around the world. Its membership includes those who work at parks, zoos, museums, nature centers, historic sites, and aquaria. Through its partnership with Colorado State University's Department of Natural Resource Recreation and Tourism, the association trains future interpreters through internships and work-study arrangements.

The association defines interpretation as "a communication process that forges emotional and intellectual connections between the interests of the audience and the inherent meanings in the resource." This process begins with experienced and professional interpretative staff members. The process culminates in a more informed public and improved resource stewardship.

The association's website offers information on professional development opportunities, ranging from annual and regional conferences to specialized workshops. It operates a certification program for heritage interpreters, interpretive guides, interpretive managers, interpretive planners, and inter-

pretive trainers. For students, the website provides a list of colleges and universities that offer academic training in interpretation. To keep members current on changes in the field, the website also posts commentaries on evolving issues and policies.

Regional organizations and sections that serve as specialized networks address specific areas of interest. For example, the African-American Experience section addresses the challenges of interpreting controversial topics and inspiring appreciation of the topic. Other sections include a Spanish language website and network, the Council for the Interpretation of Native Peoples, and Interpretation and Tourism.

The website provides resources and information on a field that is sometimes taken for granted, yet vitally important in fulfilling a major purpose of historic preservation. As stated in the preamble to the National Historic Preservation Act, "the preservation of this irreplaceable heritage is in the public interest so that its vital legacy of… educational… benefits will be maintained and enriched for future generations."

Suzanne E. Copping
National Conference of State Historic Preservation Officers

The Chicago Historical Society
http://www.chicagohistory.org

The Chicago Historical Society; accessed January 4, 2004.

The Chicago Historical Society (CHS) is one of the Nation's premiere historical repositories and a role model for its sister institutions in the United States and abroad. Its visitors range from professional and amateur historians to secondary school teachers and students, curiosity seekers attracted by the fascinating artifacts in its collections, and prospective brides and grooms interested in renting the museum for wedding receptions. The society's website delivers it all with flair in an informative and clear format. Most importantly, the site is an excellent resource for professionals in the fields of historic preservation and cultural resources management.

For researchers, the website offers access to the ARCHIE database (Access for Researching Chicago Historical Information Electronically), which contains records for about 30 percent of the organization's entire collection, or about 6 million of the 20 million historical documents and artifacts. This includes most of the collection's photographic materials and selected materials. ARCHIE gives researchers a variety of search options and provides quick responses to queries.

The website also provides links to other online catalogs and repositories such as the Illinois State Historical Library, city directories, the U.S. Census Bureau, and the Library of Congress. A link to the Commission on Chicago Landmarks website connects researchers to Your House Has a History, a guide to obtaining archival resources such as building permits, indexes, tract books, and construction reports.

Through its History Lab program, the website provides a series of lesson plans for secondary teachers. Written by the society's teaching fellows, lesson plans are based upon primary sources in the society's collection. The lesson plans are available under six topics: America's Documents of Freedom; African American Life in the Nineteenth Century; Civil War: Up Close and Personal; Chicago's World's Fairs; Face-to-Face with the Great Depression; and History through Opposing Eyes: America and Protest. The website provides a list of Illinois State goals for education fulfilled through these lesson plans and other student programs that the organization offers. Although the lesson plans draw from Chicago history, they are excellent teaching tools for educators in any community.

Information about the society's current exhibits is available on the website with online walk-through and image galleries for some of the exhibits. Currently this section includes *Welcome to Harold Washington: The Man and the Movement*, which commemorates the 20th anniversary of the historic 1983 election that made Harold Washington Chicago's first African-American mayor.

The Online Projects section demonstrates the society's commitment to finding alternative ways to provide information to its constituents. With a vast collection, but limited resources, the society has partnered with other institutions to develop useful and fascinating web-based products. For example, the society teamed up with several organizations, including the University of Houston and the National Park Service, to create A House Divided: America in the Age of Lincoln. This website provides essays and biographies, an interactive timeline, links to primary sources, lesson plans, and reference materials. With funding from the Andrew W. Mellon Foundation, the society digitized a portion of its collection of more than 55,000 images of urban life captured between 1902 and 1933 by photographers employed by the *Chicago Daily News*. The digital images are maintained by the Library of Congress and accessible through its American Memory website.

For those interested in slightly bizarre Americana, the website offers Wet With Blood, an online project created in partnership with Northwestern University, where historians and forensic scientists investigate the authenticity of Lincoln assassination relics. By clicking through What George Wore and Sally Didn't, visitors will see some of the Chicago Historical Society's more offbeat artifacts, including John Dillinger's death mask.

In terms of design, the orange-dominant color scheme is invigorating, and the sleek forms used throughout the site create a fresh backdrop for the information. Although the Chicago Historical Society's business is the past, the organization deftly uses the tools of the Information Age through its website to further our understanding of the Windy City and America at large.

Sarah Dillard Pope
Virginia Main Street Program

Finding Family Stories
http://www.janm.org/exhibits/ffs/galindex.html

Japanese American National Museum, California African American Museum, the Chinese American Museum, and the Self Help Graphics & Arts, Inc.; maintained by the Japanese American National Museum; accessed July 9, 2003.

Finding Family Stories is an online exhibit developed through collaboration among several Los Angeles museums to give artists a primary voice in addressing the common themes of family, community, and history. The *Finding Family Stories* project began in the aftermath of the 1992 Los Angeles civil unrest that followed the arrest of Rodney King. Initiated as an Arts Partnership Project in 1995, the California African American Museum, the Chinese American Museum, the Japanese American National Museum, and Self Help Graphics & Arts, Inc., sponsored an exhibit of contemporary art, which became the catalyst for dialogue about what it meant to be part of Los Angeles during the events of the mid-1990s.

Between 1995 and 1998, the *Finding Family Stories* project circulated among several sites to encourage audiences to traverse throughout the many layers of Los Angeles and discover new places, neighborhoods, and experiences. The project allowed people to interact outside the limited and defined boundaries of race, ethnicity, class, and sexual orientation, and encouraged the viewer to consider his or her own family histories comparatively.

Now through the digital exhibit *Finding Family Stories*, the visitor may read narratives by artists on the theme of family and view the artists' interpretive works. Narratives include a short story by Luis Alfaro entitled, "Everybody Has a Story: Who's Listening?" Mr. Alfaro focuses on his personal life downtown, particularly on the seemingly mundane corner of Los Angeles's Pico and Union Streets. "I wanted to be like the *sobadora* in the Projects, a vessel of memory, who could pass along all the important things", the author says. "I wanted to ask questions and I wanted to look for answers. And wouldn't you know that the 17 years since I have been gone from that place, that is all I write about. That corner in Pico-Union."

Another reflective story by Roberto Bedoya, "Shoulder to Shoulder," evaluates an America that is "increasingly more ethnically diverse and, in turn, culturally complex." Bedoya captures the spirit of finding family stories within an "aesthetic utopia realized in the acts of sharing." The "we" of Southern California "escapes finessing but grows in multiplicity and possibilities." How many languages are spoken in the Los Angeles United School District? How is my family like your family? How is it different? How are stories told among Jewish-American, Native-American, and Asian-American communities related?

Sandra de la Loza develops her piece, "Brothers 2002," by sifting through family photographs. The influence of her Los Angeles-born parents who came of age during the Zoot Suit/Pachuco era of the late 1940s is evident in the artist's work. She refers to the "Americanization of programs in public schools designed to erase traces of 'Mexicanness'." To de la Loza, "Family and community have been created from their place in the world, to allow a representation that is as dense, thick, and multi-layered as the landscape we navigate through."

In contrast, Michael Massenburg explores his family's beginnings from the African slave trade to the present. Although the family survived and prospered by maintaining a sense of hope and spirituality, Massenburg's assemblage piece, "In Time," expresses what he defines as "empty spaces." "Regardless of the stories I've discovered," he says, "I want more. I want the stories that make sense to me. Through the process, I learned how precious time is, for when we die, our stories go with us." His work searches for answers to fundamental questions: "What is still missing? What can I put in the empty places to bridge it all together?"

Dominique Moody's piece, "Tales of a Family Tree," captures a sense of family through images that convey not just a view of a face or a figure, but an experience to touch our emotions. To Moody, her art resonates "because of the stories it tells—personal experiences with universal meanings, junctures at which people meet and transcend the barriers of the written word." But how does family influence the individual? How does the individual influence family? What is our role within this group? What experiences bind us to one another? "We are family and yet we are at times strangers separated by time and distance."

While the artists' expressions and interpretations in the *Finding Family Stories* website range from abstract forms to literal assemblages, these and other individuals share a common theme of family stories. The common bond of family is organized through the interaction of the artists, organizations, and the public. Intangible cultural heritage and its expression within a community is examined. The responsibility is for us, the outsider, to discover our own family complexity within the universal experiences of place and community.

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National Park Service Archeology and Ethnography Program
http://www.cr.nps.gov/aad/index.htm

National Park Service; accessed May 28, June 30, July 5-7, and December 4, 2003.

Interested in learning more about African-American history or the first Americans? Lost your copy of the 1906 Antiquities Act? Trying to locate archeological sites at a national park near your home? Look no further than the website for the National Park Service's Archeology and Ethnography Program. With a mix of direct content and links to articles, technical reports, distance learning curricula, legislation, and related preservation websites, this portal provides a comprehensive guide to some of the programs and resources administered by the National Park Service.

Through the use of thematic links and menus, the website connects audiences with abundant content. The home page navigational options include a Features menu that links to special topics, a pull-down Quick Menu, and a list of links that organizes content into broad themes. A series of additional links provides access to resources for professional and non-professional audiences. The What's New link describes recent additions to the site and an overview of content contained within each thematic section.

Current features include The Robinson House, which is highlighted on the home page. Owned by a free black family in 19th- and early 20th-century Manassas, Virginia, the Robinson House played an important role in the First and Second Battles of Manassas. The site presents an overview of archeological research conducted following a 1993 fire at the house. Traditional archeological information from field excavations and material culture analyses is offered. A more interesting presentation is a series of photographs and line drawings linked to a timeline, which proves to be an effective interactive tool for tracing the evolution of the house. Contemporary documentation and contributions from Robinson family descendents help bring the story of the house alive, and a bibliography for those interested in further exploring African-American history and archeology is also available.

Sites and Collections provides in-depth content for professionals through a series of thematic links. Topics include looting and site protection, public education, and submerged resources with links to articles, technical information, and related sites. The Peoples and Cultures page addresses the ethnography program in the national parks and provides links to recent research projects.

A section called For the Public offers bibliographic information and links to related sites. Topics include a guide to national, state and regional parks, museums and online exhibits, volunteer opportunities, certification programs, statewide events, and archeology-focused media such as books, videos, magazines, and websites. These links are far more content-rich and sophisticated than others on the site.

Two distance-learning modules, Archeology for Interpreters and Managing Archeological Collections, provide comprehensive summaries of their topics. The former is an in-depth, online tutorial in archeology, covering methodologies, interpretive strategies, ethics, and biases. It includes Try It Yourself exercises in the methodology sections with links to off-site resources, which supplement the text with animations or problems to solve. Managing Archeological Collections is designed for curators, providing layered information on the current state of curation, collections management, legislation, access to collections, technology, and future directions. The bibliography includes some downloadable articles, while the links page highlights funding sources, online catalogues, exhibits, and digital archeological resources.

Given the sheer volume of information available, navigation presents some challenges within mod-

ules, to external links, and across the entire site. There is a lack of visual continuity in some areas because content generated from several sources has been merged. Older design schemes clash with the pleasing pastel coloring of more recent modifications. Kennewick Man is given its own link from the home page, rather than placed within the navigational structure reserved for other reports. Currently, the site map offers the best way to quickly assess the information available, and understand how it is organized, and navigate the site.

The Archeology and Ethnography website presents a rich and varied array of resources for archeologists, ethnographers, preservation professionals, and non-professionals. The designers deserve much credit for organizing an overwhelming mass of data into a site with a high degree of visual and technical coherence.

Technical reports, legislation, standards and guidelines, databases of archeological resources, preservation-related articles, many other useful guides, bibliographies, and links have been organized in a site that will literally take you weeks to explore, but only moments to bookmark.

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Thomas Jefferson's Poplar Forest